



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

and ill' cared for. Still, wasted as it is, it possesses much to be admired, much to be enjoyed in the shape of tree, grass and water. To a German who has never seen Nature uncontaminated by Art, so many large trees, such long walks and fine ponds of water, may seem like the perfection of Nature, but, to an American coming from the native forests of his own country, they are too apt to look small and disappointing. However they may appear when thus brought in contact with Nature, it must yet be acknowledged that they are great achievements of Art, and, regarding them as works of man, they seem fitting proofs of his genius.

As to the people, they are a mixture of nearly all nations, the German and French predominating. As a consequence, no language is spoken here with any degree of purity; in fact, this is so notoriously the case, that it is said, "In Dusseldorf the German is spoken more than in any town in the country." They appear to have no standard of fashion or particular dress to mark gentility, every one dressing himself after his own taste, which must be extraordinary before it attracts attention. Even the women here are agreed in no point of fashion, except the hoop question; hoops are worn by all classes, the highest classes wearing the largest hoops. There are but very few persons who seem to be in destitute circumstances; the poorest classes are well dressed, and have the appearance of health. The trade of begging is forbidden by law; it is, however, carried on under various pretences, as organ-grinding, etc. Models, or men, women and children who are supported entirely by the artists, are very numerous, and are very well paid, as the men receive about forty, the women thirty, and the children twenty cents a day. But little can be said for their beauty—particularly of the women—who are simple German girls, with a broad red face, and persons to correspond. Their profession almost inevitably sets the seal on their virtue; not one in twenty ends her career as she begun it. Although these models depend entirely on the artists for a subsistence, it would seem the artists themselves would be equally as helpless as the models, for they paint absolutely nothing without one, and as they work very slow, they require them for a long time. Many of the artists paint faithful likenesses of these models in their pictures; so it is not unusual to see the same head in several paintings, or after seeing a picture at the exhibition to meet some of its characters on the street.

To conclude with a little information which may be of use to some of your readers: an Art student can live here respectably for two hundred and fifty dollars a year. For this he can board, lodge and clothe himself; he will also have enough to furnish himself with the materials of his art. Of course, all this can be done for much less, but it would require an acquaintance with the language, place, and people, and some considerable tact in what is called "getting along," to do it. On the other hand, one can spend as much as he chooses, although, as will be seen from the above, the opportunities are not very great. If he wishes to put himself under the instruction of a master, it will cost him eight and a half dollars extra per month; if he goes to the Academy, it will cost him about twelve (12) dollars per year.

L * *.

Another correspondent tells us of the Forest of Fontainebleau, concluding with a bit of criticism:

"I found the old forest glorious, and as it was pretty late in the season, had it very much to myself. After getting over the first surprise and bewilderment at seeing so many magnificent

old trees—the oaks and beeches are perhaps the finest—I was struck with the great variety of scenery that the forest presents, owing partly to the broken nature of the ground, intersected by deep gorges bristling with crags and strewn with magnificent boulders, and partly to the poverty of the soil which here and there leaves open spaces among the trees, affording glimpses of distance. I never entered the forest without making some fresh discovery, or stumbling upon some unexpected beauty; indeed, every day furnished a series of fresh surprises, which kept me in a state of pleasurable excitement during the whole time that I remained there. . . . I saw a large Swiss scene by Calame in the public gallery of —, one of his recent works, of which I have a splendid lithograph; but I did not like the picture. It was excessively 'tight,' to speak technically—disagreeably purple in color, and dull and heavy in effect. I am unable to say whether it is because I am disposed to be unreasonably captious or not, but I certainly have seen very few landscapes that I have not felt a strong desire to 'pitch into.' I am told that I have not seen the *best* works by the *best* men, and I reply that the samples offered do not greatly excite my curiosity to see the rest. Undoubtedly, I have seen a good many clever productions—effective realizations of Nature from a certain point of view; but this must be taken in a limited sense, for they are generally unaccompanied by genuine feeling, or the true sentiment of nature."

THE CRAYON.

NEW YORK, MAY, 1858.

Sketchings.

EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN.

The 33rd Annual Exhibition of the National Academy of Design numbers 636 works, being a collection larger by one-fifth, than was ever got together by the Academy. Forty-seven years ago a veteran artist, and an exhibitor this season, commenced his Art career in this city, and the sole works of Art accessible to him in public were common colored aquatints, exposed in the window of a store in the lower part of Broadway. From poor engravings of this class to 636 paintings, produced, with few exceptions, by home-artists, and offered by them for public gratification and the encouragement of growing talent, there is certainly apparent a gigantic stride!

The Exhibition consists of about 160 Portraits, 250 Landscapes, 100 Figure-subjects, and the balance miscellaneous works, embracing Animal Subjects, Still Life, Fruit, Flowers, Pencil Drawings, Engravings, and Sculpture. The Landscape department being most prominent, we begin our notice of the Exhibition with it.

Kensett appeals to public appreciation this year with more than his usual force; he contributes eight works. Kensett's pictures are, to our mind, remarkable in many points,—for refinement of taste, treatment of distances, rendering of atmospheric effect, and a happy expression of the broad light of day and of a specific time of day. His perception of the poetry and harmony of nature in these respects, is remarkably subtle and delicate. There is no ostentation in his pictures, no insincerity or negligence, no affectation of color, or aim to force striking contrasts. So far as we can see in his works, he paints faithfully whatever excites his sympathy. No one can gaze upon

the *Sunset at Newport*, and the *Reminiscences of the Upper Genesee*, the *Lakes of Killarney*, and *View on the Genesee, near Mount Moat*, without recognizing the qualities named, and finding in them in a marked degree the highest expression of landscape art. We would not leave Kensett's pictures without an allusion to No. 506, *Newport*, in which the rocky bluff on the right is the most beautiful piece of rock-painting we remember to have seen by him. The delicacy and the expression of solidity which characterizes this object, as well as its fine color, makes it a study for all landscape-painters.

The leading characteristics of J. M. Hart's pictures are manifest likewise in a delicate feeling; he shows a keen sense of the picturesque, and taste in composition; also a facility of execution, to a remarkable degree. In *Putnam County Scenery*, a quiet inland view, the foreground and middle distance are painted with great skill and tenderness, and the atmospheric effect generally is truthfully rendered; the trees also are well painted. *Morning Scene on Lake Loon*, is a poem; *Morning—near Whitehall*, and *Evening*, will not meet with less admiration; the tranquillity of the former is especially to be noted.

Win. Hart's works are remarkable for a fresh, clear, daylight effect; they are breezy and animated. We like particularly the sky in his pictures, and certain representations of water and broad sweeping surfaces. He paints cattle well; and in respect to color, his pictures this year are improvements upon former productions. His execution is much admired. In small pictures he shows unusual good taste in composition, generally fixing the interest of the observer within the frame. The landscape entitled *Meadow Groves* is, to our mind, the best of his large productions; this picture glows with light; the water, with the cattle standing at the margin of the stream—its clear, unruffled surface reflecting its bank and the clouds overhead—is beautifully rendered. *Shandaken Hills* is a small picture, and specially corroborates what we refer to in relation to composition.

Gifford's works are characterized by a happy choice of subjects—subjects that suggest a poetic grasp of the scene selected. His pictures are generally chaste, and unpretending in color, and are remarkable for a luminous atmosphere. Their poetic quality is recognizable in a fine sense of the picturesque, a feeling of repose, and that subordination of minor truths to important truths, the artistic combination of which is intelligible in the term unity. *Scene on the Roman Campagna* contains a most beautiful distance. *Lake Nemi* and *Lago Maggiore* are worthy of study in the particulars indicated.

Cropsey is scarcely represented this season—two small works—one, *Janetta Falls*, an admirable study—being the only warrant for the mention of his name.

Hubbard is represented this year by four pictures. His landscapes are generally small and unobtrusive, and do not attract that attention which more ambitious pictures receive. His works are characterized by uncommon fidelity to nature, and adequate generalizing power; there is no attempt at results through a spirit of artistic enterprise, in the way this word is commonly understood. Mr Hubbard proceeds with humility, and accomplishes what he undertakes with a degree of certainty that wins both admiration and confidence, the more his pictures are studied. *Storm rising over a Ravine and Hill-top*, we consider to be among the small gems of the collection.

M. Huntington was born a landscape painter, and it is to be regretted that the pictures he paints in this high department of Art are not more frequent, so as to reveal his fine perception of the beauties of external Nature. His landscapes seem

to be more the pastime of leisure hours than of steady, laborious purpose. His feeling for Nature is broad and comprehensive, and certain details are often admirably expressed. The breezy aspect of the sea, and a recognition of the spirit and principles of light—a most important element of Art, characterize his works, as may be seen in the *Mill Pond at Chocoma*, and *Off the Coast of Maine*.

Durand exhibits three works, the characteristics of which we leave to other hands to designate.

The works alluded to thus far are by artists who have, in a measure, fought the battle of progress for many years, and who now paint more or less from the rich treasures of experience. There are many landscape productions by artists who are not so widely known as landscape painters, and by others who have not been so long before the public, all marked with signs of progress and more brilliant success in the future.

One of the best pictures in the collection is a *Winter Twilight*, painted by Boughton. The sentiment of the hour is most felicitously expressed.—Shattuck is very happy in two small works, a *Study of Birch Trees* and *Morning on the Hudson*. The sky and the distant water and mountains in *Autumn* are specially worthy of notice.—Colman's small works, *Conway Elms* and *The Robin's Bath* exhibit his usual feeling and power. Saydam has two excellent pictures illustrative of New Hampshire scenery, *Moat Mountain* and *Conway Meadows*, both indicating a fine sense of light, a feeling for the picturesque, and growing command of technical requisites.—J. H. Hill sends a number of pictures; one, *New York from Weehawken*, is the most striking. The sky and clouds, also the distance of the picture embracing the city with its spires, and the river dotted with sparkling sails and reflections, are admirably painted. He also contributes many fine pencil and water-color drawings.—Bristol exhibits a faithful excellent study from Nature, the bank of a stream with pendant hemlock branches. No. 24, *Creek Scene in Columbia County*, is a very creditable work. Heine is represented by *Morning on a Northern Shore—Light-house*, *Penobscot Bay*, the best work he has produced.—Dix paints marine subjects with good appreciation of the movement of water and the atmospheric peculiarities of the sea. A *Headland in the Bay of Fundy* successfully shows this feeling.—McEntee exhibits a careful study of trees, and one of meadow grass and shrubbery.—Brevoort's *Entrance to the Highlands* gives evidence of growing power founded on study of Nature.—Innes contributes several small works, among which, No. 168, *Wood Scene and Drover* is the most conspicuous; it is a charming production.—Ohampey, of Boston, sends *Shady Nook N. Conway*, and a *Winter View of the White Mountains*. The cold and cheerless aspect of the season is well rendered.—Gerry, of the same city, contributes several faithful studies from Nature, and a large view of the *Valley of the Pemigewasset*. Bierstadt's *Lake Lucerne* invites study; the foreground is indicative of great command of landscape elements. The trees are admirably drawn, and the road and grass finely painted. The same ability on a smaller scale, would be more readily appreciated.—Nichols's *Warwick Castle* and *View on the Rhine*, are this year the two pictures, the best representative of his ability. *The View of Mount Washington* is faithful in drawing and character, needing only effective management to make these features impressive.—Richards's best work, and an excellent study, is *Brook Scene in the Valley of Pemigewasset, N. H.*—Perkins, in No. 55, *Briers*, sends a work that will reward study.—Wenzler contributes a faithful literal presentation of a *New England*

Dwelling-House.—Hotchkiss's works show a marked advance upon previous efforts; No. 407, *Summer—Conway Valley*, is a good composition, and is carefully painted.—Hicks has *West Canada Creek—Trenton Falls*, a fresh, bright, effective picture. Cafferty, a landscape called *In the Adirondacks*, which shows him as competent for landscape painting as he is for portraiture. Carmiencke exhibits a large landscape of a panoramic character entitled *The Garden Lake—N. Italy*. The picture is well drawn and carefully painted.

(To be continued.)

DOMESTIC ART GOSSIP.

The artists' convention alluded to in our last number, took place last March, according to appointment, in the city of Washington. As we have no official record of proceedings, we are obliged to state what we have heard of it through verbal report. The convention was characterized by the utmost harmony of feeling and opinion in regard to the necessity of artists taking an active part in behalf of their own interests, in relation to the government. The only positive act that resulted from the convention was a memorial to Congress asking for the appointment of a committee to take in charge the procuring and execution of works of Art for national purposes. What the result of this application will be remains to be seen. If Congress should do nothing in the matter, a convention of artists is of itself a good thing, and may lead to more profitable effects than any dependent upon the action of government. We give the following letter received from a gentleman attendant upon the convention, which answers as an abstract of proceedings, and furnishes hints in regard to future action.

March 25th, 1858.

MY DEAR SIR:

I returned last evening from Washington city, very much pleased with my visit in every respect. I feel rejoiced that I was privileged to attend the first national convention of artists in our own land, for although the body was not as large as could have been desired, the transactions were characterized by a degree of harmony, good feeling, and intelligence, equal to those of any organized body with whom it has been my privilege to unite. The seed sown at this, the first annual convention, will, I trust, bring forth much good fruit to art and artists, in its due time. The convention resolved itself into a permanent association, to meet annually, on the second Tuesday of January, to which all artists are invited to be present. No other subject was mentioned in convention but that of the Art Commission; this will remain the single subject for the action of the body for the coming year. At the next meeting in January, the question will be discussed as to the expediency of meeting alternately in the different cities of the Union, and probably connecting with it the plan of a national exhibition of American Art, to be held in the same city as that in which the convention will be held. The plan substantially is that which I communicated to you some time since, and which you desired I would discuss in the columns of the CRAYON. You will perceive that one portion of the memorial suggests the limiting of the execution of commissions within the boundary of the country. This, I think, is the most important feature of the whole plan, and will do more, if adopted, than anything else emanating from the government.

We are requested to mention that the widow of the late William Ranney has left for disposal, with Mr. S. N. Dodge, No. 189 Olatham Square, for the benefit of herself and children, the whole of the remaining art effects of her late husband. They consist of finished pictures, studies for pictures, sketches from Nature, and unfinished works, besides many fine pen and ink drawings, sketches in pencil, etc. This is a favorable and probably the last opportunity for the friends of the lamented

artist to secure a specimen of his peculiar manner. Any of the productions of Ranney are well worth possessing, and we strongly recommend amateurs to call and examine the collection. We are permitted to extract from a private letter the following tribute by a brother artist, to the late William Ranney:

"William Ranney was the first artist-acquaintance to whom I took my first productions, for criticism. He mentioned to me all he knew of the beauties of nature, and the means of rendering them in Art. This was at a time before he had become known to fame, and when he himself stood more in need of an instructor than he was capable of giving instruction. All Art was then to me a mystery: the hand that produced pictures seemed gifted with magic power, and I looked wonderingly on like a child gazing at a star; thus any hints, good or bad, were enough to fan the flame that burned within me. My simplicity and ignorance at that time enabled me to look upon many of his ideal heads and receive from them strong impressions of their beauty; even now they seem more beautiful than master-works I have seen since, and which I now regard with a more matured eye; thus it is that ignorance is bliss. Since that Arcadian time life has led us in different paths: we have seen very little of each other; and, for all I know, very little of each other's works, except so far as they have occasionally come before the public. In his particular department I think he attained to as great perfection as any artist among us—excepting, perhaps, some very recent names. He was always a generous, genial, kind-hearted fellow, and most earnestly devoted to his profession. I have no doubt but that the ardor with which he pursued his work brought on the malady which has so soon terminated his career. How sad it is, that after those years of hard labor, he must go down to the grave without an ample provision for his family! And how sad it is, that, because a man chooses to walk through life with the angel of the Beautiful, he must so often be paid so largely in honor and so little in worldly means. Ranney was a man of merit enough to deserve a better reward."

THE Artists' Reception at the Studio Building in Tenth street, came off on Friday evening, 22d March. Most of the pictures that adorned the walls of the fine exhibition-room are now in the Academy. There was a large and highly gratified assembly of ladies and gentlemen present; the company visited the several studios in the building, and took much interest in the arrangements of this unique structure. The lighting of the exhibition-room was a decided success. The gas-burners, of a fan-pattern flame, and projecting horizontally, are arranged within the lower edge of the skylight-well; and being very numerous, and the light, in a measure, concentrated, there is an ample supply of it. We have never seen better night-light for pictures, nor a better constructed exhibition-room—thanks to Mr. R. M. Hunt, the architect.

Boston, April 16th, 1858.

Dear Crayon:

The collection of works of British Art now on exhibition at the Athenaeum Gallery, has been rendered more interesting by the arrival from England of a number of pictures not heretofore known in this country. Among them is a "Christ Washing the feet of Peter," by Ford Madox Brown, which, for various reasons, attracts much attention. The lady artists of England are well represented in this collection, as many of the water-color, and several of the oil-paintings, are by them. The first picture sold was a landscape, by Miss Fanny Steers, which was purchased by Professor Longfellow, of Cambridge. Although

the exhibition is a decided success, I do not think that Bostonians take very kindly as yet to the works of the Pre-Raphaelite school. We have been and are so unaccustomed to paintings of this style, that we are disposed at present to regard them rather as curiosities than as works of Art; but whatever we may think of the color of several of these pictures, we all must confess that in drawing and expression many of them are admirable. Last week's *Transcript* had an article, by one of our artists, on the British Exhibition, in which mention was made of Mr. Ruskin's "Study of a Block of Gneiss." The commentators caused no little amusement to the readers of the paper, by rendering it a "Study of a Block of Genius."

I regret to announce that Mr. Joseph Ames, so long and favorably known as a Boston artist, is about taking up his abode in New York, and in future will probably divide his time between that city and the South.—Mr. Frost intends having a sale of paintings in a couple of weeks, and some of the other artists will unite, and have one at a later period.—Mr. Bartholomew, the sculptor, has a marble bust of ex-President Fillmore on exhibition at Cotton's. Simpson's picture of the Resolute is expected at the same place in a few days.—The Franklin statue in Court Square is finished at last. The high board fence which has inclosed it so long was removed to-day, and a crowd of persons are examining the bronze bas-reliefs which have been placed in the pedestal of the statue.

J.

SPRINGFIELD, ILLINOIS, April, 1856.

Dear Crayon:

In Springfield, the capital of the rapidly growing State of Illinois, is to be found, if in any inland town of the West, a fair degree of education and refinement; and yet it is a subject of remark among the few qualified to judge, that in no particular has there been, up to the present time, so sad a deficiency as in an appreciation and encouragement of the fine arts. This has arisen neither from the want of ability nor inclination to gratify the prevalent taste, so far as any exists, but rather from the fact that almost the only pictures presented to public view, or offered for sale, have been of such a character as to impress unfavorably the most untutored eye. Occasionally a lot of paintings, quite inferior in merit, will be sent on from the East, and disposed of at good prices to inexperienced purchasers, but as a general thing, few even moderately fair pictures find their way into the inland country of the West, and when met with, are rarely, if ever, for sale.

The rector of the Episcopal Church in Springfield, himself an artist, and, if we are rightly informed, an associate of the National Academy of Design, has in his collection three pictures painted in Europe, which, to us, appear to possess more than ordinary merit. One is a landscape with cattle, marked "Fricke, 1836;" another a landscape with mill and figures, and the other two angels in the attitude of adoration, before the chalice in the Eucharist, over which hovers a representation of the Holy Spirit. Besides these, are several portraits and landscapes by himself. There are also in Springfield two landscapes by Durand, so clearly marked with the beauty of his touch, as to render their originality unquestionable. George Linen is also represented in some of his highly wrought and delicately painted cabinet portraits, and in the neighborhood is a good painting of an old lady, by Waldo and Jewett, and the head of an old gentleman, in style strongly resembling, but not quite equal to, works by Stuart. In the Senate Chamber of the Capital are two full length portraits, one of Washington, the other of Lafayette, both copies cleverly executed by a self-

taught Western artist, whose name is not at this time recalled. A portrait painter from Kentucky, Mr. J. C. Marine, has been spending the winter in Springfield in the successful prosecution of his art, and is now in Jacksonville fulfilling commissions; and from the newspapers, the editors of which appear lately to have taken quite an interest in the fine arts, we learn that Mr. George Linen is about to visit this place by invitation, on his way to the city of St. Louis.

WHITRIDGE's picture of Swiss scenery, in the neighborhood of Lake Lucerne, lately in this city, and now on exhibition in the Academy at Philadelphia, has been purchased by S. B. Fales, Esq.

Our readers will find much entertainment at an Exhibition of Oriental Scenery at the Apollo Rooms, consisting of pictures by Mr. E. Troye. The views represent the Dead Sea, the Jordan Damascus, etc.

GLEANINGS AND ITEMS.

The *Christian Intelligencer* shows what true "depth" is, in the following extract:

"The *American Presbyterian* gives an account of some recent repairs and improvements in the Old Pine street Church, in Philadelphia, in which the following sentence occurs: 'The interior has been repainted, and a handsome oil fresco in perspective added at the back of the pulpit, which gives the idea of great depth.'

"Which gives the idea of great depth; that is, which lies, for it gives an idea to which there is no corresponding reality. When will our church decorators give up 'the idea' of these miserable shams, which are as offensive on the score of morality as they are on that of taste? What consistency or propriety is there in a minister standing up to preach truth in a place where there has been put, with malice prepense, a painted lie behind his back? Must the house of God be as full of veneer as modern society?"

OUR Government, in its direct Congressional action, rarely puts forth Art in any shape that deserves respectful consideration; but especially is this true in regard to the illustrations contained in the various government publications. Considering the cost of these in relation to their merit, they always indicate that *somebody* deserves criminal punishment for swindling. The comments of *The Newport Mercury*, published herewith, are just, and to the point:

"We have somewhere seen it stated recently that the cost of engraving one of the birds that illustrate the 'important public documents' which Congress is pleased to vouchsafe to the public, was not less than ten thousand dollars, and we can well believe it, for these things are executed in an exactly inverse ratio to their cost—in a word, as a general thing these cuts are 'positively shocking,' and are a disgrace to the country. They are badly drawn, the characteristics of the animal are lost or caricatured, and incongruities of every kind are permitted to appear. Thus a crow-blackbird is represented on a tree bearing acorns, the leaves of which are like those of the walnut, while the limb is still further from anything that resembles the oak. The oriole has a nest like a robin's, the owls are squint-eyed, and the bald-eagle has in his possession a codfish that would have weighed at least twenty pounds. Cover the tail of the muskrat and it would be taken for a beaver, the head of the wood-chuck looks like that of a frightened bear, the horses and their grooms excite a smile, and the sheep, so 'elegantly printed in colors,' could be matched, we venture to say, in any toy-shop, moderately stocked with wooden Noah's arks.

"The whole thing is a miserable attempt to do something by men who are unfitted for their position, or else these 'illustrations' are introduced to give the appearance of expense to works for which the government has really to pay a large price. Men have fattened on the public printing and engraving, and vast sums have been squandered

on works that are absolutely worth nothing. It is time this was looked into, and if a stop cannot be put to the leak, at least let us see the end of these miserable attempts at illustrations. Better have nothing in the way of explanatory plates, if we cannot have those that will not lead us astray, and let us guess at the shape of the crow and woodchuck, if their true characteristics cannot be presented to us. The country is rich, large sums are voted away yearly with the greatest freedom for the purpose of securing the best and that which will do the most good; but it all avails little so long as men are not held responsible for what they receive, and if we continue to be content with what they choose to offer, it is not likely that we shall soon be called upon to chronicle an improved state of things."

ARUNDEL SOCIETY.—"As the Arundel Society has an agent in Boston (W. H. Dennet—of the firm of James Monroe & Co.), you require no information in regard to its objects; but you may be interested in hearing something of Layard and Ruskin, whose speeches I had the good fortune to hear at the last meeting. Mr. Layard looked "a man of cheerful yesterdays and confident to-morrows," and spoke with fluency and earnestness. He spent the autumn of 1855 and 1856 in copying the frescoes, or what remain of the frescoes of Giotto and other early masters in the churches of Bologna, Padua, Perugia, etc., and the numerous tracings were displayed on the walls of the Society's rooms. He described the neglect of these great works, and the difficulties he encountered in searching, Vasari in hand, for them, in a most entertaining manner. One of Fra Bartolomeo's finest frescoes he found in a cow-shed, and one of Francesca's in a room occupied by a pawn-broker. While Mr. Layard was engaged tracing another, workmen were busy pulling down the walls above him, and the work he was copying was seriously injured by a brick, which put out an eye of one of the principal figures. 'We will paint him another,' was the cool reply of the Vandals to Mr. Layard's remonstrances."

We clip the above from a Boston *Courier*, of July last, in order to keep our readers in mind of that excellent institution, the Arundel Society. The publications of this society should be in every Art-collection, and certainly in our public libraries, which are too scantily supplied with historical illustrations of Art.

LITHOGRAPHIC ART.

BEATRICE CENCI.—We have before us a lithographic portrait of this famous woman, done by L. Grozelier of Boston, after a photograph said to have been taken from the original picture at Rome. In style and execution this drawing is similar to those by Julien, which are so well known, and is of an equal merit. The sentiment of the picture is admirably preserved, and to those who are interested in the subject, it is a valuable remembrancer. We presume Miss Hosmer's statue, and Mrs. Southworth's translation of Guerazzi's novel of Beatrice Cenci, will secure an interest for this unfortunate woman in this country that could not have been excited in any other way. Art, in this lithograph, steps forward to aid the art of sculpture and the art of romance. This lithograph, besides being well drawn, is well printed; the style in which it is got up does credit to J. E. Tilton, of Salem, Mass., who is the publisher.

BOOK NOTICES.

ADDRESSES before the WASHINGTON ART-ASSOCIATION, by *Horatio Stone*.

The best comment we can make upon these eloquent papers is, to quote the following paragraphs:

"To one of our artists—Fulton—the nation may credit—who can say how great the sum!—for the vast wildernesses of the continent and the world, he has changed to golden harvest fields, opened to limitless expansions of commerce, to limitless and resistless advances of civilization, to pauseless marches of freedom.

"To another artist, the first president of the National Academy (Moreau), and not less distinguished as a painter than as the inventor of the electric telegraph, we are indebted for benefits to commerce and

civilization, whose value we know not how to estimate. Future generations only can justly estimate the gift.

"Ten millions, that should be placed in charge of a special commission, to be dispensed to meet the requirements of our national art, would be but a drop from the ocean of wealth which these two artists alone have caused and will cause to flow into the national possession."

If there were but a tithe of truth in the countless claims of the American people to a hearty possession of a love of truth, justice, and beauty, the above sum would be generously devoted to artistic monuments as evidence of this national feeling. When people are in earnest, they demonstrate their sincerity by giving their money—it is, at all events, the only proof we can have of earnestness in this age.

TWIN ROSES: *A Narrative*. By Anna Cora Ritchie. Boston: Ticknor & Fields. 1857.

Mrs. Mowatt Ritchie has again (as formerly in *Mimic-life*) worked up the reminiscences of her stage-days into a tale. Her past experiences should not be wasted, she claims, when urged to write of other topics. A plausible story brings out the vicissitudes of an actor's life. She presents an argument for the earnest study, that can alone accomplish feats of art; in her hero, Herman—a wealthy youth, who becomes stage-struck, hires the house to make his *début* in Hamlet, when he was sensible of making a fool of himself, and the next day articles himself to the manager as a "walking gentleman," determined by beginning at the beginning, to attain what he otherwise missed. This crawling in at the cabin-windows (as the sailors term it) is an old story, and is paralleled in art as in other things. Herman rose through a nebulous career to the dignity of a star at last.

Two sisters, are the heroines, orphans, whose mother was an actress. Jeannie was employed in the wardrobe of the theatre, while Jessie played inferior parts. Jeannie had formerly done so, but a fall through a trap-door injured her spine, and she could not leave her chamber, which adjoined the property-room. The invalid was a girl of refined imagination, and thought too loftily for the other girls of the wardrobe, who nevertheless made her a great favorite. Whenever any particular nice embroidery was required, Jeannie was the one to do it. "As the "disguised Imogen carved into fantastic shapes the roots, so "Jeannie's imagination and loving nature found expression "through the humble medium of her needle." There is no humbleness of life, but may have its cravings for the Beautiful. The chamber of this poor dependent grew warm in the united sunshine of her spirits and the adornings of her careful taste. In frames made of the pine-cane, she garnished the walls with engravings, simple and uncostly, but exquisite in selection; little plaster statuettes were bracketed between them. The writer stops, and exclaims—"Blessed are the brush, the chisel, "and the pencil! Who shall say that artists are not positive "benefactors of mankind? To render the beautiful Ideal an "actual presence, to fill the mind, through the medium of the "eye, with lovely images—to raise the heart—to refine the "daily thoughts—are not these works of beneficence?"

We thank Mrs. Ritchie for such words.

BOOKS RECEIVED.

Lectures on the History of Ancient Philosophy, by W. Archer Butler. Parry & McMillan, Philadelphia.

Twelfth Night at the Century Club.

A Woman's Thoughts about Women, by the author of John Halifax. Rudd & Carleton, N. Y.

Andromeda and other Poems, by Charles Kingsley. Ticknor & Fields, Boston.